DELSARTEAN
Physical Culture.



BY CARRICA LE FAVRE

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DELSARTEAN
PHYSICAL CULTURE

WITH

PRINCIPLES OF THE
UNIVERSAL FORMULA.

BY

CARRICA LE FAVRE,

AUTHOR OF
"MOTHER'S HELP AND CHILD'S FRIEND," "FOOD AND ITS RELATION TO BEAUTY AND HEALTH," "CORRECT DRESS," ETC.

ARRANGED FOR SEMINARIES, CLASSES, PRIVATE TEACHERS AND INDIVIDUALS.

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DELSARTEAN PHYSICAL CULTURE.

LESSON I.

PRINCIPLES OF DELSARTEAN PHILOSOPHY.

Delsarte was born in the north of France, in the year 1811, and died at Paris during the war of 1871. Many years of his life were devoted to the discovery of a principle underlying all art and expression. Upon this principle or law he founded a philosophy for the guidance of those who would make the body, voice and gesture render the highest service to the soul and mind. The principle of the Delsarte Philosophy is in the universal formula which may be applied to all things possible :—this formula is founded on "the Trinity." And what is essential to the formation of a trinity? Three expressions or thirds are necessary, and "there must be ab-

solute co-necessity between" these three. The three principles of the human being are life, soul and mind, and these form our trinity, our triple unity.

As this little work deals only with the primary department of the Physical Culture division of this important study, I will try to confine myself thereto, although the temptation to show you further into the sublimity of this philosophy, is almost irresistible.

This great master taught us that physical development, poise and gesture are but the external expressions of an internal condition. But by the law of reflex action and correspondence these physical manifestations also influence the inner nature for good or for ill.

"To each spiritual function responds a function of the body. To each grand function of the body corresponds a spiritual act." The body being the machine through which the mind and soul work, it is necessary to keep it in mooth and harmonious working condition. Upon examination we find that these requirements, when complied with, invariably restore health. And health is an essential in true beauty.

Now, how are we to know beauty when

we see it? Ideals have been high and low according to the mental and moral states of the people. The technique of ideals has often been so good that a low moral conception has frequently been accepted by the people, and the artist extolled. "What is it that is loved in a symbol? It is the *idea*, or the thing that it represents, and assuredly not the *matter*, however skilfully portrayed one supposes it." If we have not evolved a sufficiently fine conception and sensitive nature to know this by the impressions these ideals make upon us, then we are indeed to be pitied.

Delsarte said that "Art is at once the knowledge, the possession and the free direction of the agents, by virtue of which are revealed the life, the mind and the soul. Art is not an imitation of nature. It elevates in that it idealizes nature." "After having thus defined art, let us examine the nature of its object. Man constitutes this object, and from this point he should be studied. What, then, is man as the object of art? It is by virtue of a triple mode of organic activities that man reveals the immanent powers of his being." And, further, we know that every sentiment has its form, its plastic expression.

In studying deeply and earnestly into the science of man, I find that the desire of nature and the natural tendency of civilization is to retreat the chin, the abdomen and the feet, and to bring forward the superior top brain and the chest. Then it must be that the chin, abdomen and feet are less noble than the head or chest, which fact psycho-physiology has demonstrated to be true. Finding the functions of these naturally retreating organs less noble, we are at once led to declare with Delsarte, that the chest must lead and that the head must follow as closely as may be. All other parts of the body must be held subordinate to those noble divisions or zones.

It is not difficult to understand why the chest should lead when you call anatomy and physiology to your aid. Those studies show you the superiority in organism and function of the chest organs over the organs of the lower part of the body. The mysterious and sublime complexity of the mechanism securely located in the ribbed cage, need leave no one in doubt as to the correctness of a philosophy that gives the chest the pronounced development and allows it to lead.

In searching for the eternal type, then, we find that the larger the cage in which the

lungs dwell (up to a certain point), the more will we be enabled to evolve a higher nature, providing the brain has capacity for development in the same directions, which it usually has.

Now we find ourselves with a model that has a superior brain development, with a body of which the upper part of torso (the moral section) predominates over the abdomen, hips and thighs (the more animal portions). And having already learned which part must lead, we readily find our model well poised, with weight upon balls of feet.

The Contour we now find, has its most pronounced outward curve or swell at the upper thorax or about the chest and shoulders. The hips, thighs and abdomen are less pronounced. The jaws show less prominence than the fore and top head. Thus at a glance of the contour our attention is at once called to the upper part of the body and the head, to the moral and mental regions most deserving of our attention.

We may now consider the Conditions of the agent. They are usually far removed from those which enable us to express ourselves with grace and graciousness.

A passing inflection, repeated or held, becomes an attitude; an attitude, persisted

in or held, becomes so habitual as to be the bearing. When this bearing is acquired under conditions contrary to natural laws, it is erroneous to call it natural. To be sure it may have become our second nature, and in that sense only is it natural to us.

In this age of hurry and nerve tension, we seem to clutch on to something all the while as if fearful that the All-Wise Ruler might let us slip off. Now this acquired rigidity and bad carriage or mal-poise, we must first of all get rid of. We must undo the badly done work of the past, by getting ourselves back into a state of trustful limpsiness, like unto an infant. Thus only can we achieve the conditions that render the body responsive to the soul's best sentiments.

We have now found

the Poise,
the Contour,
the Conditions, } of the body, required,

and that the first practical lesson will be Decomposing or Relaxing. This consists of a series of exercises enabling us to let go of all *nerve* and *muscle tension.* Much can be done by letting go of this tension whenever you are seated. And when you lie down or retire for the night, let loose and lie heavily, so that you sink well down into the bed and

pillow full weight. Do not grasp anything but let the hands lie relaxed. Close the lips, but leave the jaws relaxed.

Familiarize yourselves with the model and keep your thoughts upon the lung and heart region or chest, until the next lesson.

The truly beautiful purifies the emotions.

LESSON II.

RELAXING AND THE TRINITY.

EXERCISE 1. Before retiring or when you are in loose or easy clothing: Shake the hands freely until they and the fingers swing as if loosely strung onto the wrists by strings.

2. Swing the entire arms as if they were loosely fastened to the shoulders by strings.

3. Sit down, take hold of your lower leg and shake the foot until the joints are loosened.

4. Standing on a foot-stool or on a book: hold to the back of a chair with left hand, while you relax the entire right leg (no energy in thigh, leg or foot) as if the parts were strung onto a string extending from hip to toes; in this relaxed condition, swing it around and around.

5. Standing upon right foot, and holding to chair with right hand: relax and swing leg as above. Try to have the feeling that

the limbs are heavy and that the parts are all loosely strung together.

6. Standing on the floor: withdraw energy from eyes, jaws, neck, etc.; in this relaxed condition, roll the head around and round, describing a small circle with the head.

7. Now lie down. If this exercise is taken at a time and place where you cannot lie, then sit in a relaxed attitude so that the withdrawal of muscle tension and nerve energy may take full effect. Rigid and nervous persons experience great relief and rest through these relaxing exercises. They should be practiced at night, and, if possible, once or twice through the day for several weeks, and several times a week thereafter.

Remember that relaxing faithfully practiced, frees the articulations (joints) and opens up the channels of expression. It puts the body in a receptive condition, susceptible to the impression of the exercises you are to have for correct recomposure—for poise and correct expression.

In exercising, it will be well for you to be reminded that there are

Three types of nature { Constitutional. Passional. Habitual.

The *Constitutional* is congenital and inborn, and is difficult to overcome; the *passional* is that acquired under sway of the passions or emotions, and is easily overcome; the *habitual* is that acquired by habitually yielding to the passional, and is nearly as difficult to eradicate as the constitutional.

Those having passional defects will find it comparatively easy to overcome them.

Those who suffer habitual defects will find persistent practice necessary.

And those who suffer constitutional defects must expect to practice with unflagging devotion until the defect is eradicated, and be on guard for a time thereafter. But persevere and have patience, for happy results will be achieved.

It is estimated that between seventy and eighty per cent. of the energy we generate, we also waste. Now Delsartean Philosophy teaches us to conserve energy. Invigorate only the parts that are legitimately engaged in an act, allowing the other parts not so engaged, to rest—remain relaxed. People of to-day feel so much more than they can express, and have mental knowledge of so much more than they can accomplish, that economy of the forces becomes a matter for

serious consideration. We must learn to waste so little energy, that there will be sufficient in reserve to answer to all the calls the inner man may make.

Who has not wished he had six hands with which to materialize the castles he has built in mind? You see the intellect has been developed in excess of nerve control and muscular agility.

We weaken ourselves by prodigality of our forces. We do not need to generate more energy, but we do need to cultivate control and wise direction of our forces. I see invalids every day who waste enough energy to do the allotted work of three strong persons. The ability to conserve energy would be the immediate salvation of these invalids. How is it to be done? Relax all the parts not legitimately associated with what you are doing. When you are sitting, don't sit with your arms and hands, legs and feet, nor with your neck, but rest all those by letting the energy flow into the center to strengthen the torso while the extremities all rest. Then will the articulations (joints) be so well freed and rested that when they are called into action they will be responsive, and that, too, with less fatigue.

Remember, that economy is in itself a

source of revenue, and when you have practically learned to rest the parts not legitimately associated with an act, then you have learned a valuable lesson. The vital organs located in the chest must be always on duty. Constant activity here is essential to life. It is necessary to call the vitality in from the limbs to aid in maintaining a normal condition of the vital organs, and this must be done at every possible opportunity.

"Form is the plastic art of the ideal."—
Delsarte.

LESSON III.

RELAXING.

EXERCISE 8. Lie on a flat surface: relax so completely as to be limp all over—eyes closed, sleepy sensation. In this condition allow some one to shake your feet and hands and roll your arms about, to roll your body around and back again, to roll your head from side to side carefully. Your entire body must be as limp as though all the vitality were withdrawn to the heart, and there stored for the time, in order that the joints and muscles may be freed of their rigidness. Have great care to avoid rough treatment. Harshness must be avoided in all Delsartean exercises.

9. Relax *jaws* and *tongue:* with your hand, move lower jaw about in every direction.

10. Open eyes wide: let lids full relaxed.

11. Withdraw energy from entire *head* and *neck:* in this condition roll head and neck around and round, twice each way, describing as large a circle as possible with the head without twisting the shoulders and

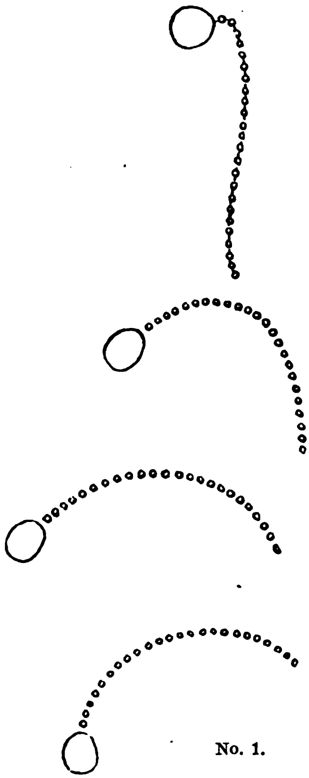
body. This renders supple all the articulations of the neck, enabling you to bow gracefully with a successive rhythm, and will give to the head that ease and poise so essential to true refinement and artistic expression. This relaxed rolling of the neck and head will also give that charming plumpness which fills the hollows of the neck and shoulders and gives the graceful curves in which artists delight.

Vertebral Articulations.

Delamosne on Delsarte says: By taking the vertical column alone, we shall have twenty-four special and distinct keys whose action and tonality will be entirely specific. From these twenty-four vertebræ proceed the various plexi, all aiding a particular expression, so that the vertibral column forms the keys of the sympathetic human instinct.

In relaxing the VERTEBRAL ARTICULATIONS begin with the joint next to the skull, and relax each following joint in its order until you have allowed all to slowly tumble down. When down, bend your arms and head down toward the floor. The legs and knees are straight and firm, and the thighs serve as reservoirs for the energy which has been withdrawn from the spine. So in *re-*

energizing, the vitality or energy flows upward from this temporary reservoir.



No. 1.

In the accompanying cut the twenty-four beads represent the spinal articulations, and the large bead the head.

Music may be used with this exercise; or you may mentally count, beginning with one when you drop the eyes, and ending with eight at the last joint; returning begin with one when energizing lowest joint, and finish with eight when energizing the eyes. Or, if easier to count backward from eight to one, do so.

12. Standing: withdraw energy from entire head; drop eyes; drop head; drop top vertebral joint, second joint, third joint, and so on until all are relaxed and eight is counted; now return as steadily to upright position.

It requires the time of sixteen counts to do the exercise, and only four "dips" to a lesson. After practicing this exercise four times or dips to the front, four times obliquely, and four times to each side, you may cautiously relax backward as far as you can comfortably.

And before the next lesson fix firmly in your mind, that the vertebral articulation which last surrendered energy is always the first into which energy flows in returning to position. This is a never-to-be-forgotten law in Delsartean Philosophy. Write it indelibly upon your memory, for you will

be called upon to apply the principles hereafter.

For a further "thought" lesson, try to understand the honest relation of cause to effect.

LESSON IV.

EXPANDING AND POISING.

We saw in a previous lesson that a large ribbed cage (thorax) for housing the vital organs, was desirable. This is so in order that there may be ample room for the improved condition of the heart, and the increased lung capacity which is to follow the breathing exercises soon to be practiced. Many a gymnast has died of consumption in spite of his big chest. This was because he had erroneously built his chest of MUSCLE instead of *enlarging* his *cage* and *increasing* the *size* of his *lungs*. He had neglected the vital truths set forth in these lessons. The more his lungs tried to expand, the more his rigid ribs pressed and irritated them. When the ribs are allowed to remain unexpanded and the chest immobile, then the ribs are to the lungs what the corsets are to a woman's liver and stomach. When it is

understood that there are upward of six hundred million air cells in the lungs, and that each and every cell is intended for use, we get a notion of the tremendous importance of Lung Culture.

Due attention should be given to expansion for full growth of the chest in youth, before the structure is firmly ossified.

"From certain organic forms we infer certain sentiments." The lungs and heart, having the greatest influence upon the intellectual and moral natures, renders it necessary that the chest walls be large.

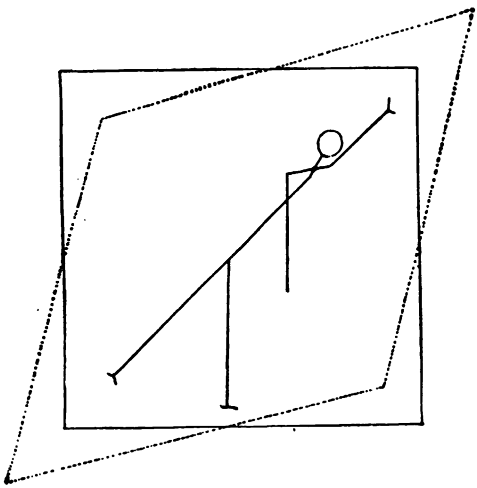
When the chest and shoulders are high and broad and give evidence of a good frame, we at once infer that the fountain-head of that person is bounteous enough to support mental, moral, and physical health.

After relaxing, persons of any age may practice the following exercises with great profit. N. B.—CARE MUST BE TAKEN THAT THERE ARE NO TIGHT BANDS ABOUT THE WAIST, NO CORSETS, AND NO PRESSURE UPON THE CHEST.

EXERCISE 1. Stand erect with toes five inches from the wall: raise the chest as high as possible, and extend it so that its most prominent point touches the wall while the shoulders and rest of the body remain

stationary; now draw chest back and extend again, six times.

2. Standing erect: swing right leg forward and backward like the pendulum of a clock four times while you count eight, one to the front stroke and one to the back stroke



No. 2. Forward.

as the ticking and a pendulum of a clock; let your foot obliquely down on the seventh count and it will be but well settled when eight is pronounced; in pronouncing the seventh and eighth counts spring the body obliquely onto the right foot, the large toe of

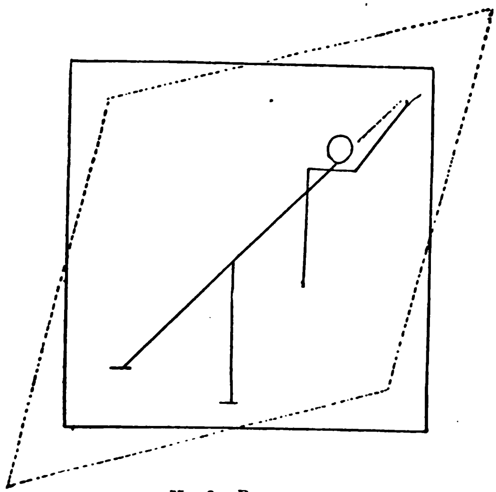
the other foot remains in its place to maintain the equilibrium ; while in this position swing the right arm as you did the leg, while you count, and on the seventh and eighth counts swing the arm high obliquely-right up, and push with the palm of the hand, meantime the left foot has been raised from the floor and is pushing hard in opposition to hand ; count eight while thus poised ; return back to position slowly and steadily while counting eight.

Thus we see that eight counts are made for swinging of leg, eight for swinging of arm, eight while diagonally expanded, and eight for returning to position, making in all thirty-two counts for one-half of the exercise, the same counts being made for the left half. Do this alternately, right and left, two, four, or six times, according to the condition and needs of the pupils.

The next one will be like this one done backward or reversed.

3. Standing erect : swing right leg the reverse of the previous exercise, that is, back on the one count and forward on the two count, etc.; now, on the seventh and eighth counts, rest your right foot obliquely—right—back and spring weight of body upon it; swing right arm as before, but backward on

the one count and forward on the two count, etc.; on the seventh and eighth counts spring entire weight upon this foot; right hand palm pushes high back above head while left foot in opposition is a little up from floor and pushing obliquely down—left—



No. 3. Backward.

front in opposition; remain thus poised and expanded while counting eight; return steadily forward to position while counting eight.

Thus we see that 32 counts are required for half of this exercise as in the preceding

one. This, alternated with the left side, may be repeated 2, 4 or 6 times, or may be combined with the preceding one. If you feel strained in doing these exercises, you may be sure it is due to tight clothing.

By way of further illustrating this exercise, I will say we have a stiff new handkerchief which we wish to soften and make elastic. The quickest way to accomplish this is to take it by its diagonal corners and pull it. Now pull and stretch the other two corners. Now see how it yields. By this exercise are the ribs lifted and the chest much expanded, and that elasticity, mobility and suppleness established which is so highly essential to health and beauty.

While intelligently practicing this lesson remember that: Elasticity of dynamic movement is essential to true charm.

LESSON V

Breathing.

Expanding.

Poising.

Having relaxed and expanded until you are flexible and your chest walls enlarged, we will now proceed with breathing exercises. As these exercises also embody expanding and poising, I have included these in the subject of the lesson.

Exercise 1. Standing well poised, i. e., chest well to the front, hips drawn back, one foot slightly in advance of the other, weight upon balls of feet and arms hanging slightly in front of hips. Raise the arms to their greatest height and breadth at the same time inhale through the nose while mentally counting 4; exhale while mentally counting 4 and lowering arms to side. Have great care not to allow chest to sway backward and abdomen forward in this exercise. Maintain the same poise throughout. Also have the air you breathe as fresh as may be.

Give the exercise twice with the 4 count, twice with the 6 count, and twice with an 8 count, thus gradually accustoming yourself to an increase of long expansion, and take the exercise immediately upon rising and again during the day.

2. (*a*) Take erect standing position with arms relaxed at sides; inhale, and while lungs are inflated rise onto the toes twice. (*b*) Now, while inhaling, rise onto toes four times; and rise onto toes four times while exhaling. Repeat with steadiness and no jar in returning heels to floor.

3. Sitting erect: sway chest forward and backward four times; obliquely right forward to obliquely left back four times; obliquely left forward to obliquely right back four times. In this exercise inflate the lungs as the chest comes forward, and keep the top of the head as nearly stationary as possible throughout. As the chest comes forward, by the natural law of opposition, the chin will rise from the chest and return to it in going back. In this exercise have care that the movements are slow and steady.

4. Sitting erect, with arms relaxed, feet extended but relaxed: inhale deeply, as if drawing the breath up through your feet

and legs; exhale as if through your arms. Repeat four times.

5. Sitting same as above: inhale as if drawing breath through arms; exhale as if through legs and feet; four times.

6. Sitting comfortably: take eight respirations with actively dilating and contracting nostrils.

7. Standing: exhale, relax and drop forward so that your arms, head and shoulders hang forward; now inhale as you slowly return to upright position. Repeat three to eight times.

8. Lying on your back: exhale and with both hands compress the chest walls; now let go and inhale good lung fulls. Repeat three to eight times.

Remember that it is not more fat nor harder muscle that is to save the world from consumption, but larger and more mobile chest walls and the ability to keep the entire lungs actively engaged.

Respiration consists of inspiration, retention and expiration.

LESSON VI.

THE TRINITY.

POISING.

The Delsartean Principles of the Trinity underlie all being and doing. These trinitarian principles apply with equal fidelity to our own being and to our every-day doing, and are withal so practical that they may be incorporated into all lines of thought and action. These principles should be inculcated into the education of every child.

Our essential triplicacy or trinity consists of the mental, the moral, and the physical. The mental is of the intellect; the moral is of the soul; and the physical or vital is of the body.

While it is mainly with the body or the physical department these lessons deal, yet it is imperative that we understand the relation it bears to the others, for any line of education or culture is faulty that neglects to consider the other two-thirds of our trinity. The three essential departments of our nature cannot be disassociated without doing

violence to the being as a whole. This understanding is necessary in order that we may so develop and poise the body as to enable it to give the highest and noblest expression of which the intellect and soul are capable. Be the intellect and the soul ever so highly evolved, there can but inharmony result from an association with a body that refuses to do their bidding in a proportionately high degree.

Who can know that we are beautiful, good and true if we do not show it forth through the instrument that is given us for that purpose.

Delsarte taught us that in Expression the LETTER OR WORD is *Mental;*

The VOICE OR TONE is *Physical ;*

And the CARRIAGE OR GESTURE is ***Moral.***

From this we see that it is true and refined physical culture which is to so train the body as to unite the other two sections for the most effectual expression and interrelation between us and those with whom we come in contact.

This grand philosophy further teaches us that :

The *mental* should Guide ;

The *moral* should Impel ;

The *Vital* should Sustain.

Seeing the noble position each occupies, we should in no instance mar the grand triplicacy. The sin of neglecting or ill-treating the body is here made plain and conclusive.

The vital or physical in this philosphy does not mean a fat body nor athletic muscularity, but an entire agent through which is plainly expressed a highly evolved nature. A body in whose bulk, contour and expression is clearly revealed guiding power, impelling power and sustaining power. And these all well poised.

Remember that three is the vital number, and that the principles of the trinity can be applied to all being and all doing, and therefore Delsarte pronounced it a *universal* principle or formula.

In any line of being or doing, all infolding thoughts or action (such as centres or relates to within) is SUBJECTIVE and CONTRACTIVE, and is called *concentric.*

All unfolding thought and action (such as goes out or relates to the world) is OBJECTIVE or EXPANSIVE, and is called *excentric.*

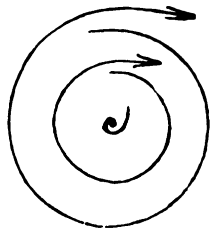
All thought and action, or being and doing between the two extremes is BALANCED, and is called *normal.*

By further arrangement we have :

The subjective, which is contractive and is mental;

The objective, which is expansive and is physical;

The between, which is balanced and is moral.



No 4.

I have drawn this little criterion in order that the foregoing may be more fully set before you and impressed upon your minds.

The MENTAL, as you see represented by the ingoing dot, is infolding, undemonstrative and remains stationary and unrelated to outside objects. It is *concentric*

The PHYSICAL, as you see by the large outgoing circle, is just the very opposite of the mental, and, as represented, is very active. It unfolds, it goes out. It is *eccentric.*

The MORAL is balanced between the two extremes as shown in the criterion. Besides its own special qualities, the normal or moral

is possessed of the best qualities of the mental, associated with the best qualities of the vital or physical.

I have been thus explicit, that you may the more fully see the beautiful relation the bodily form, poise and gesture, bear to the higher evolution of the entire being, that you may the more fully realize the value of the exercises I give, and the more conscientiously practice them, and thereby achieve that beauty which can only come of health, harmony and a knowledge of the underlying principles of expression.

I trust this may awaken in you a desire to know more of this beautiful and useful philosophy than can be given in this little work.

Swaying for Poise.

1. Stand erect, arms hanging at sides, glide obliquely forward with right foot, sway full weight upon it, sway back with weight over back foot. Repeat six to eight times. Change to left side and sway six to eight times. In this exercise the top of the head should not move with the body, but should remain as nearly stationary as may be, in compliance with the "law of opposition." The greatest action is at the waist. The

backward sway gives the effect of courtesying. The movement throughout should be in unbroken rhythm.

2. This is the same as the foregoing with this addition, that: when right foot is forward, and as you sway the body back, the left hand meets the chest as it dips. In doing the other side of the exercise, as you sway torso backward from the left foot, the right hand meets the chest as it dips. Repeat eight times. There must be steady control of nerve and muscle throughout.

LESSON VII.

THE THREE GRAND DIVISIONS.

THE THREE PRIMARY BREATHS.

You have been initiated into the mysteries of the trinity ; so you are prepared for what I shall now tell you about the vital number three.

The intellectual, volitional and sensitive of our inner triune, express themselves through given parts of the body. The intellectual expresses itself through the brain and head ; the volitional expresses itself through the heart and torso, and the sensitive or more earthly and animal nature claims the limbs as favorite agents of expression.

So in the three grand divisions
The head is mental,
The torso is moral,
The limbs are vital or physical.

Now, in giving you the Three Primary

Breaths, I shall have to give you a little of what virtually belongs in more advanced lessons than these.

The torso, as a whole, I said, was the favorite agent of the moral nature; yet certain parts of it have their mental and physical tendencies. As if the mental nature invaded that part of the torso adjacent to the head, and the animal nature of the thighs invaded the lower part of the torso.

So we see that the lung region is inclined to be mental, the heart region moral, and the intestinal region animal or physical.

Now, while the lungs are in the mental part of the moral divisions of the body, yet I find they, too, are subject to modification, for they have a triplicate nature.

The apex of the lungs is mental; the middle of the lungs is moral; the lower part of the lungs is physical.

Now this brings us to the point where we can say that:

Breath at the top of the lungs, called CLAVICULAR breath, is decidedly *mental* in its action and effects.

The COSTAL breath is *moral* in its action and influence.

The ABDOMINAL breath is *physical* in its action and effects.

Now I haye told you what is of inestimable, if you will but follow me and carefully practice these lessons.

It will be well for you to further understand that:

The CLAVICULAR breath is *directing*,

The COSTAL breath is *impelling*,

The DEEP breath is *sustaining*.

Persons who have a shallow mental breath are brainy, but sickly, nervous and unsympathetic, and often cold and even cruel.

Those who have constantly an abdominal breath are gluttonous, sensuous, coarse, vulgar and often brutal. These usually have a flat receding chest and protruding abdomen. These persons are not easily convinced that others are spiritually minded; or, if convinced, speak of them sneeringly.

Persons who have constantly a costal breath are safer than the other two, but, (like some Christians) would be wiser if they did not entirely ignore the reasoning breath and the physical health-giving or sustaining breath.

Let us here be reminded that everything in its *right place is good.* Anything becomes bad only by non-use, over-use or

wrong placement. Mental, moral and physical breaths are all honorable, just as the mind, soul and body are honorable.

If you have constantly exercised only the top lungs, go to work and use the middle and lower parts.

If you have exercised only abdominal breathing, go to exercising the middle and top of lungs.

And if you have been using only the middle of the lungs until you have become abnormally sympathetic and unbearably pious, then lose no time in establishing your equilibrium by exercising the upper and lower parts of the lungs. There are more breaths, but I will confine the lesson to the legitimate bounds of the three primary breaths.

Upon each breath greatly depends the development of the third of the trinity to which that breath is related.

Mental Breathing.

EXERCISE 1. Sitting: place thumb and two fingers of the left hand on the clavicle (collar bone); now take short, small breaths rather rapidly.

Moral or Emotional Breathing.

2. Sitting: place palms of hands on ribs opposite to heart region and press air out of lungs while exhaling, now relax palms and slowly inhale; now exhale while again pressing ribs. Repeat tranquilly six times.

Physical Breathing.

3. Sitting: place hands gently on abdomen while inhaling long, deep draughts of air—*no motion at chest, action all below;* now press hard upon abdomen while exhaling. Repeat six times.

The Full Breath.

4. Sitting erect or standing: place point of left hand fingers on abdomen and inhale lower part of lungs full; move fingers up to a point between the breasts and inhale the middle of lungs full; move fingers up to clavicle and fill top of lungs full. There, that is good! Now empty top of lungs; now empty middle; now empty bottom of lungs. That is one FULL BREATH. Repeat eight times.

The Breaths again.

5. Standing with weight on heels: raise

elbows to level of shoulders; place finger-tips on clavicle; inhale and throw arms back; exhale as arms return to chest. Repeat six times.

6. Standing on balls of feet: raise elbows to level of shoulders; place finger-tips on ensiform cartilage between breasts; inhale as you throw arms back and step forward with right foot; exhale as you bring hands again to chest and return to position. Do six times while alternately stepping with each foot.

7. Standing with weight on balls of feet: place finger-tips on abdomen; inhale and step forward with one foot as you throw arm back. This breath is of course a deep one. Exhale as you return to position with hands on abdomen. Do six times while alternately stepping with each foot.

I have such thorough control of my breath that when I point to the part of my lungs I want to have active, the breath goes to that part and there remains until I command a change. But when I am startled by anything that affects my emotions or sympathetic nature, the breath often disregards my commands, for the impelling soul nature at such a time seems to have more power than the directing mental nature.

LESSON VIII.

THE ARTICULATIONS.

TWISTING.

GRINDING.

In earlier lessons we relaxed and freed the articulations. In this lesson we will twist and grind them to still further free them and accustom them to the different changes and movements they are likely to be called upon to make as agents of expression.

Shoulder Grinding.

1. Sitting with limbs all relaxed, firmness in the torso: while in this condition bring the shoulder-joint forward, up, back, down. Continue this, not in jerks, but in a steady, round grinding, eight times around. The arms are relaxed throughout, the chest is expanded, head erect and face pleasant.

Elbows.

2. Sitting with upper arm firm at sides: now describe as large a circle as you can

with hand and fore-arm, around and round. Action all in the elbow. Repeat eight times with each elbow.

Wrists.

3. Sitting with elbows near the hips: describe as large a circle as you can with points of fingers, action all in wrist. Repeat eight times with each side.

Hips.

4. Standing: hold to back of a chair with left hand while you describe as large a circle as you can with the right leg and foot, action all at the hip, four times around one way and four times around the other way. Repeat with left side.

Knees.

5. Sitting: describe as large a circle as possible with foot—*ankle and hips rigid, action all in knee.* Repeat with each side four times each way.

Ankles.

6. Sitting: describe as large a circle as possible with point of foot. Action all in the ankle. Repeat several times with both sides.

Twisting.

7. Sitting: twist head around to the right as far as possible. Repeat two times to the right and two times to the left steadily.

8. Sitting: twist shoulders as far to the right as possible; as far to the left as possible. Repeat four times each way. The head does not move in this exercise.

9. Standing with feet firmly planted on floor: twist the head and entire body as far as possible to the right; as far as possible to the left. Repeat four times each way.

10. Sitting or standing: twist entire arms by straightening them at full length and turning thumbs back and palms up. Repeat as before.

11. Standing with feet close together: lift right foot, and twist toe as far outward as possible and touch toe to floor: return foot to position. Do four times and repeat with left side.

The Hand has many articulations, and, next to the face, is the most expressive agent we have. Great attention should be given to keeping all its articulations free.

LESSON IX.

THE THERMOMETERS.

Language of the { Shoulder; Elbow; Wrist; Hip; Knee; Ankle.

The arm has three articular centres which are also thermometers.

The SHOULDER is a *thermometer* of *sensibility* and *impulse*.

The ELBOW is a *thermometer* of *self-will.*

The WRIST is a *thermometer* of *vital energy.*

The shoulder comes into play in all forms of emotion. It measures the intensity of a passion or emotion. "It determines the degree of their intensity and heat." And the face will tell what causes that intensity and heat, whether it is from love, hate or what.

Sloping shoulders indicate insensibility, weakness and prostration.

Square shoulders indicate strength of character.

The Elbow, obtrusive or thrust out from the side, while the wrist is toward the body, indicates coarseness, boldness, audacity and love of self.

When the forearm goes out with the elbow it signifies love for the object toward which it moves.

The Elbow pressed against the sides indicates humility, timidity and self-suppression.

The Wrist when arched, expresses active, vital energy ; when sunken, it expresses vital energy in reserve ; when nearly straight, a normal state—a condition of calm.

If a person extends a hand toward you without carrying with it the forearm and elbow, you may be sure that person loves himself and not you. When a fond mother reaches toward her child, as to beckon, to lift it, or to shake hands with it, her arm and elbow always follow the wrist.

The Hip thrown from side to side in walking is indicative of vulgarity and sensuality. The hip projected forward in standing has the same significance.

The Knee thrown much outward in walking is indicative of boldness and assertion.

The Ankle throwing the foot much out-

ward in walking indicates boldness and coarseness. The toes moderately well turned out in men indicates manliness and vigor. The feet turned in at the toes indicates lack of character and weakness. Women should point toes outward less than men.

LESSON X.

INVOLUTION.

EVOLUTION.

SUCCESSION

" **Life is a folded flower and what it holds**
" **We know not, till 'unwinding leaf by leaf,'**
" **It shows God's secrets hidden in its folds**
" **And bares its fragrant heart to visions brief."**

Previous relaxing and grinding exercises have freed the articulations and given freedom at the extremities, and the poising and breathing have established the control of nerves and muscles necessary for the exercises of this lesson. In this exercise you may use the eyes and finger-tips as spools on which to "roll in" the parts, and use the heart as the magnet or point of attraction toward which to "involute" or infold. The head, upper spinal vertebra and shoulders are to be wound around the eyes in the order in which I have mentioned them, and upon the finger-tips are to be rolled the entire arms, beginning at the small joint next the

finger-tips, and each part folding in its order of "Succession." This all to be done with a steady and unbroken movement. The involution of arms and vetebræ are to be simultaneous. Great care must be exercised to have the movements executed with steadiness. And from this very care and steadiness comes a cure for nervousness.

For this exercise, stand with arms at sides, turn palms forward, drop eyes and slowly close them as you crook small joint of fingers and thumb, and fold them in upon the finger-tips. Imagine the arms and the vertebræ are separate pieces of tape, and that you are to wind them upon the spools I mentioned. Now proceed to infold as directed. When involuted as far as possible the parts will all be cramped into a bundle or ball upon the chest. In Evolution carefully and steadily "evolve" from your involuted ball. Unfold first the part that last rolled in, second the next part and so on, until each part in its "Successive" order has evoluted or unfolded. Repeat this several times, acquiring more and more control.

And try each time to feel that you have paid a visit to your inner nature, and bring forth there from new beauties. After the practice of this for a time you will have a

sense, even consciousness, of mental and moral as well as physical evolution.

2. Sitting: fold your hand and arm inward as in previous exercise, but in a much less marked degree, this time on nearly a level with shoulder, unfold as before. Repeat several times with each arm. Execute it gradually in a less and less marked degree until it ends in a graceful sweep of the arm. But observe strictly the law of "succession." The last joint that acts or falls into the chain of action, must always be the part to lead in returning, and each succeeding part must follow in its order, wherever the law of succession applies. Otherwise, you will do violence to gesture and create inharmony of bodily expression.

Emotions express themselves in "succession," beginning with the eyes, and passing over the body like a wave, using every part in its turn.

LESSON XI.

THE HAND.

The hand has many articulations, and next to the face is the most expressive agent we have.

When well-trained, the hand carries with it much elegance and grace.

Society young ladies have told me that they could do anything with their feet, but positively nothing with their hands.

The dancing master has done much for the feet, but the Delsartean is to do much more for the hands and arms. Did you know that Delsarteans dance with their hands? Well, we do.

Foot dancing is indulged in by other animals than man, while no animal has yet danced with their hands aloft; for man is the only one so constituted as to be capable of so doing. Foot dancing may some day be relegated to the vulgarists, for Delsartean hand and arm dancing is an exercise

that appeals to the highest sentiments. It is purifying, health-giving and grace-inspiring. It is as much a delight to the onlooking artist as it is a pleasure to the dancer. No loving mother and no strict churchman can find fault with this æsthetic exercise.

Delsartean dancing is incomparably more refining and fascinating to men, women and children, than leg dancing.

The hand has so many articulation, and being uncovered too, is susceptible to wonderful training, and, when trained, is capable of many beautiful curves and artistic lines.

When you are trained in this superior amusement you will feel ashamed to have devoted so much time and vitality to floor polishing.

Hand Exercises.

Close the hand so the thumb lies upon the middle fingers; now open hand to its utmost; now slowly allow hand to close as far as it will of itself; now hold it aloft and shake the rigidity out of it; hold it aloft until some of the blood flows out of it into the shoulder. Do the same with left hand. Repeat alternately six times. Now sink wrist; now arch the wrist; hold the hand

in a normal condition with palm up; now touch the end of thumb to end of large middle finger, the third finger will follow the middle finger, and the index and little finger will remain back apart from the middle fingers. Repeat with other hand, and practice this until by repetition the thumb and middle finger are unconsciously attracted to each other. Look at the statues in the galleries and you will see what I would have you acquire.

Now shake the stiffness out of the hands and practice rhythmic floating movement straight; now floating movements with curves. Repeat many times a day.

This will prepare the hands for the more advanced exercises in hand expression and arm dancing.

If your face is plain or expressionless your hand may be made beautiful and trained to express what the face refuses to.

LESSON XII.

ORDER OF DEVELOPMENT.

LAW OF FORM.

Everywhere in nature we see a gentle flow from the simple into the complex. Spontaneous complex manifestation is rightly looked upon as abnormal.

The order of development as we find it in nature is :

1st. Straight | straight form is vital.

2nd. Circular ○ circular form is mental.

3d. Spiral  spiral form is moral.

We see a little green stem peeping forth from the ground ; the next day we see the stem has upon it a leaf which is *circular*. Another day we see leaves and twigs so adjusted to the stem as to give at a glance the *spiral* effect.

The spiral is a combination of the straight and the circular. It is the circle breadth added to the straight line height.

A barbarian may move in straight lines and angles; one may easily learn to move in circles, but it requires one who is very well born, or one who is wise in the relations of each third of his trinity to its whole, to move in spirals. The spiral is the highest form of gesture, and I should like to tell you more about it, but it would be out of place in these primary lessons.

We wish, so far as possible, to carry these ideas into all our thoughts and actions.

As we grow in INTELLECTUALITY let us wed that to *physical perfection* and we shall have the spiral of *goodness.* Many, when they get the leaf of *knowledge,* forget the parent stem of *bodily development* and let it decay, unmindful that when the stem decays their leaf of knowledge is fated.

The presence of wisdom is evident when we show by absolute harmony that we have learned the law of nature and order of development, and applied these teachings.

All organic life is developed along the line of use. The use of an organism determines its form.

And yet, by the law of reflex action and

correspondence, the form of an agent also determines its possible use.

What an organism is depends upon what it does.

And yet by the law of reflex action and correspondence, an agent's possible doing depends upon what it is—upon its development.

From a certain contour, poise and expression of a person, then, we have a right to expect the attributes of character belonging to that development.

Also in connection with certain types of character, we have a right to associate the physical developments and expressions belonging to these types of character.

Thus is shown the law of reflex action and correspondence. Thus is shown the inter-relation existing between the three grand divisions of our nature.

Sympathy between them is normal, and indicates susceptibility of improvement.

Divorcement between them is abnormal, and indicates a degenerate state. Improvement is difficult.

When we meet a person who declares that his physical degeneracy has no influence upon his intellect and soul, that person is ignorant or a falsifyer. If with such a

person sympathy has ceased to exist between the three essential attributes of his being, he is no longer a whole man. He is divided against himself. A person out of poise and apparently in a state of decay, yet going about among the living, has lost his sensibility, though not buried, yet is he dead. Such a state is worse than to suffer pain. For pain is at least evidence of the presence of sympathy, though not harmony between the vital, mental and moral natures.

I have dwelt at length upon this much neglected feature of physical culture in order to make plain the imperative need of establishing sympathy, co-relation and harmony. For exercises, see lessons XIII and XIV.

While motion is of a higher order than form, yet true form is essential to a high order of expression.

LESSON XIII.

THE MUSCLE.
THE CORSET.
FAT EXPRESSIONLESS.

Development along the line of use.

Remember that the fundamental principle of expression is: "Strength at the center and freedom at the extremities."

A strong, steady torso, well braced by muscle; limbs, not like those of the professional gymnast—hard and tense with abnormal muscle, but, moderately developed, with *elastic muscle* to give suppleness and expression. This is what we want.

Close mental concentration checks the flow of stimulus throughout the body. And excessive muscular exercise and development, especially of the lower part of the body, checks the flow of stimulus to the brain.

The body that best serves an enlightened race is not the one brain-starved and bound

by a tense, hard muscle, nor the one loaded with superfluous tissue, but one well clothed with supple muscle. Muscle not put on in lumps and patches, but symmetrically.

The Nerves which are high strung and ready to snap are as objectionable companions as the tense muscle and superfluous adipose tissue. Indeed, Nerve Tension is the disease of diseases to-day, an ever besetting enemy that hedges us off from many a graceful and gracious act. We must have supple muscles and well controlled nerves.

Uninterrupted functional activity throughout the system, is dependent upon orderly nerves, and orderly nerves are dependent upon nerve nutrition.

Food does not in itself strengthen, but it builds the material into which strength is projected. It matters not how much one eats, he still has to rely upon exercise for the cultivation of strength. A diet chiefly of fruit and cereals will construct the material, but it remains for proper exercise to conduct and deposit that material in the proper parts of the body and imbue it with strength.

Proper Food is the *material* and Proper Exercise is the *builder* of a perfect body.

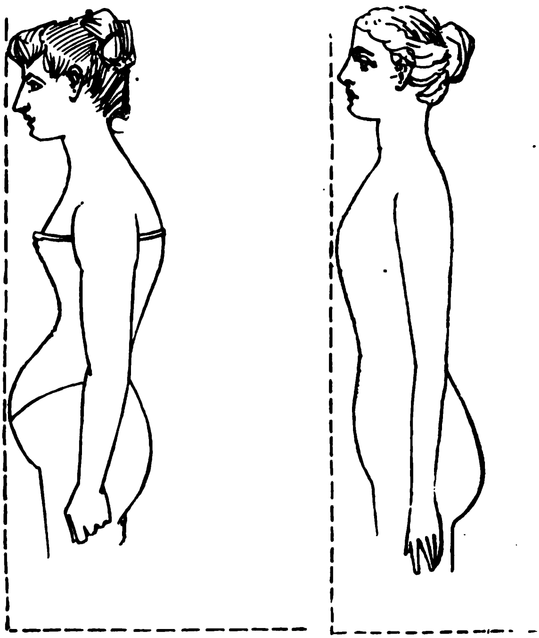
Much more exercise is needed for the torso than for other parts of the organism, be-

cause exercise of that part has been neglected.. Moreover, our closely-fitted clothing, even when no corset is worn, has taken away the responsibility of the waist muscles to hold up the torso, and the muscles have become flabby and weak. Now a great deal of twisting, bending, breathing and even manipulating, is necessary to give the vigor and firmness needed for support of the body and breath.

Many men and women have the erroneous idea that if they have biceps and big muscles they are at once fine specimens. We do not need to be fine brutes nor fine animals, but we should be highly evolved human beings, with as much of the divine principle in us as possible. It is the torso, which must have the firm, well-knit muscles as support for the moral division of the organism. It is in the torso that the vital organs are housed. Do you want your machine-shops so frail and shabby that it tumbles down every time you remove the props (tight clothing)?

During a lecture course I was giving in New York upon "Delsarte's Philosophy of Expression," an agent came in and requested the privilege of showing a Delsartean (?) corset. I felt that the name of Delsarte was desecrated in its association with

the boned and corded vice so elaborately decorated with buttons. She was shocked



No. 5. INCORRECT. No. 6. CORRECT.

beyond measure when I told her I wore a God-given corset.

Yet this or a good health waist is to be recommended in preference to the regular corset, and may often be found to be a

happy "bridge" in the transition from the corset to the "*body-glove.*" Such a waist serves a worthy mission when it releases a victim from the iron embrace of the "regular" corset.

Slaves to the use of a corset will ask : Is it possible to recover power of the atrophied waist muscles ? I say yes. For several years I wore a corset and measured but twenty inches over my dress, and had a "bow-back" besides. Eminent physicians have said that corset-cramped ribs can never be expanded ; but I have proven that a fallacy. After two years of occasional practice of these exercises, I was measured by a physician, who was surprised to find I had a lung expansion of full three inches.

I am frequently told I have a fine figure, yet I once had a crooked "wasp-waist," and no breath at all.

I tell this to encourage the weak and foolish to give up the corset and aim for health, grace and beauty, and it shall be theirs.

A FAT BODY is utterly expressionless. Adipose tissue is not capable of receiving and expressing emotions.

Fat is a non-receptive, non-conducive, and consequently unexpressive material.

Only a very little adipose tissue can be used to advantage in making up the clothing of the soul.

Muscular tissue is full of life, vitality, action. It is capable of receptivity, conductivity and expressiveness. All muscular tissue needs is *freeing*, *training* and *inspiring* to make it an agent that is useful and pleasing to its master and to those who behold it.

Remember, that development is always seen along the line of use, and that practice will make perfect.

LESSON XIV.

WAIST EXERCISES.

EXERCISE 1. Standing : Put back oɪ your right hand against the body half way between the right shoulder blade and the belt-line; now stretch and bend yourself obliquely back as if trying to break at the point where the hand is, the hand serving as a fulcrum; now put your left hand at a point in front just below the left breast—diagonally from the right hand; now bend in a left oblique direction, over the left hand as a fulcrum, as if trying to break at that point. Repeat back and forth six times, and change to the other side reversing the hands. N. B.—Begin with extreme caution, and increase the vigor after the second week.

Besides strengthening the waist muscles, this exercise will set free a surprising amount of bile, and is a cure for indigestion.

2. Standing, with foot firmly planted:

bend on the right ribs and twist far back as if searching for something on the floor back of your right side; now change to the left. Repeat from side to side six times, giving the waist muscles thorough stretching and twisting.

3. Standing: put hands on hips, stretch chest diagonally up back as if to lengthen the waist, stretch in every direction.

Dipping.

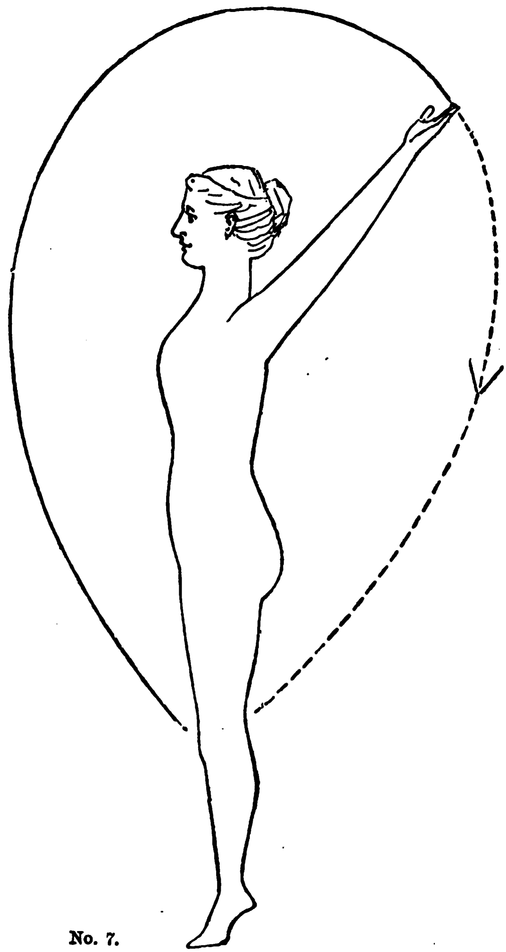
4. Standing: raise arms over head and bring the head and shoulders forward and down near the ground, as if dipping a long cloth in the brook to rinse it. Repeat up and down six times at front and six times at sides.

Shoulder-blade Flattener.

5. Standing: raise arms to level of shoulders and turn thumbs back, palms up; lower arms back down with palms still stretched. Repeat six times.

Poising.

6. Standing with feet slightly apart and arms hanging at sides: rise steadily onto toes; return to floor without jar. Repeat six times.



No. 7.

Poising and Shoulder-blades Flattener.

7. Standing: raise arms to level with shoulders, at the same time rising onto toes and turning thumbs firmly back; lower on your feet as you fold your arms flat against your thighs with hands still rigidly open and palms turned out. Repeat six times.

8. Standing with arms at sides slightly in front of thighs, feet slightly apart: raise arms and rise slowly onto toes, and when arms are on a level with shoulders, turn thumbs firmly back, palms up, and keep them so throughout as you finish rising and as you lower on feet and arms sweep aloft and back as far as possible on their way down. When finished, your arms are against the thighs and palms out. The circle your hands describe, you will see by illustration, is not round but pear-shaped, for the arms do not rise from the front, but obliquely-front and lower obliquely-back. Steadiness must be maintained throughout; the chest must be raised and the abdomen drawn in as shown by the illustration. Repeat six times, and practice this exercise frequently, for it is one of the really noble ones.

Keep the energy centralized as much as

possible. Keep the torso strong by keeping the energy out of the legs and arms whenever these are not on actual duty. A strong torso and gracefully relaxed limbs illustrates Delsarte's principle of "strength at the centre and freedom at the extremities."

LESSON XV.

CHEST EXERCISES.

BREATHING.

As the higher attributes, such as health, honor, dignity, courage, ideality, etc., are indicated by well-developed shoulders and chest, it is necessary to direct the greater portion of our exercises to the development of that part of the body. To the exercises already given I add the following, which you will find are reached by gradual steps from the low to the high.

1. Standing in a *weak* attitude, heels together, toes slightly diverging, arms hanging. Say in a weak, thin childish voice: What *have* I done?

2. Standing in an *animated* attitude of the lengths, with weight upon front foot; with clinched fists bring the back foot forward and plant it with a heavy stamp on the "what," as you say in a coarse obdominal voice: *What* have I done?

3. Standing in a *self-possessed* attitude of the lengths, with weight upon back foot, right knee to the front is slightly bent, left hand is quiet at the chest, right hand is closed and hanging at the side; repeat in firm, steady tone, with chest moderately well inflated: What have *I* done?

This sentence may be repeated many times with changes of accentuation and attitude.

All passions seem to claim the respiratory organs for expression in a greater or lesser degree.

4. Standing: place hands upon the abdomen; take a deep *abdominal* breath as you sweep the arms backward as far as you can; exhale as you bring arms forward again. Report four times.

5. Standing: place hands upon heart region of the chest; take a *costal* breath as you sweep the arms back; exhale as you return hands to chest. Repeat four times.

6. The same, but as it is a *clavicular* breath you will place hands high up on the sternum near the clavicle. In the foregoing three exercises the muscles of the thorax and arms should be tense, and the movement should be somewhat rapid.

7. Fill the entire lungs, drawing the air

to the bottom of lungs first (as in filling a bottle with water); retain the air while you rub and bend the chest in various ways ; expel air as you drop arms at sides.

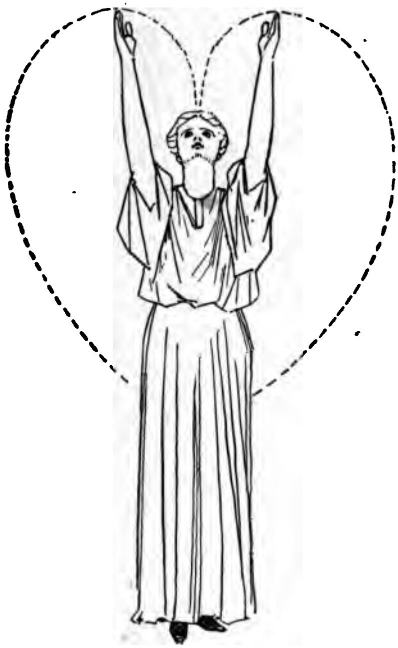
8. Inhale until lungs are full ; knead and pat the chest all over ; exhale and drop arms at sides.

This exercise should be taken every morning upon rising, after which you may go briskly over the arms, chest and shoulders with a wet towel and rub dry until a glow is excited. This will entice the vitality from the animal region of the body to the region of the noble attributes.

9. Standing with an active chest : bring palms of hands flat together in front at full length ; now throw them out and back as far as possible ; now return hands to front. Repeat back and forth rather move rapidly than in other exercises ; and with the arms at full length in all altitudes. This must be done in a way to bring the greatest activity upon the pectoral and other chest muscles.

10. Standing, or sitting in low-backed chair : draw abdomen well out of sight and expand chest ; throw head back and face up, simultaneously raise bent arms to level of shoulders and place finger-tips upon the chest at a point between the breasts on the

sternum; look up to the sky and inhale while sweeping the arms and hands up back and down to sides; exhale while sweeping hands to chest again by the same heart-



No. 8. Front View.

shaped circle. Repeat six times, drawing the air in from above.

11. Standing, or sitting in a low-backed

chair: expand chest and draw abdomen out of sight; throw head back and face up, the arms at the sides, now sweep up around the same heart-shaped track as was used in the



No. 9. Side View.

previous exercise, but that in this you inhale as if sweeping the air from all sides and above into the lungs; exhale as you sweep the

arms up, out and down by the same heart-shaped circle.

These two exercises lift not only your thoughts to a high attitude, but your physical conditions as well. These are the ones above all others, that I devised and recommend for temperance work and, indeed, all moral reform. It is equally fine for mental expansion and high bodily culture. It is the greatest health-giving exercise I can offer.

A laurel wreath was presented me in token of appreciation of these two exercises.

There is nothing that will so effectually eradicate the desire for stimulating drink, as self-control, and, aside from a proper diet, there is nothing that will bring self-control so readily as these breathing exercises.

Spare no pains in cultivating an active chest.

Improper attitudes produce improper emotions.

True culture implies physical, moral and mental effort united in harmonious action.

Action that is refined and noble in its spirit and its life-teaching impresses itself upon those about us and lives forever and aye.

LESSON XVI.

WALKING EXERCISES.*

1. Standing: Lift your right leg with bent knee and relaxed lower leg and foot; now drop foot to the floor. Repeat four times with each foot.

2. Standing well poised: rise slowly and steadily to your toes; return as steadily to foot. Repeat eight times. In all such exercises the arms should hang as pendulums slightly in front of the hips.

3. Standing well poised: now "free" the right foot and lift it slightly and touch its toe to the floor forward the distance of a short step; return it to position and repeat this stepping four times; now sway weight of body onto right foot and free the left one and proceed to step with it four times. Repeat alternately with right and left. The fine feature of this exercise is in confining

* Music may be used in all these exercises.

the action entirely to the parts legitimately engaged in it.

Those of my pupils who have acquired such absolute control as to do this stepping and changing from one foot to the other to music from slow to more and more rapid time without break or jostle, and without swaying the head and shoulders, have soon become good walkers.

4. Standing : This is the same as the foregoing with this addition : that you, with a graceful spring, carry the body forward when you do the foot. Repeat four times and alternate with other side.

5. Walk across the room on tip-toe ; return to position backward.

6. Standing : spring up on toes of your right foot, simultaneously lift back foot and give a slight backward kick with it ; and as you come down again on right foot, advance the left foot, plant it and rise upon its toes, while the right foot gives the backward kick. Repeat until you have advanced eight steps ; then walk backward to position.

7. Standing with arms hanging at sides, left foot slightly in advance and weight of body upon that foot ("strong foot") : project chest very far to the front so that the weight of the whole body comes forward

onto the toes; now, when you can no longer maintain your equilibrium, take a step with the "free" foot. It is as if you were about to fall forward, but took a step in time to save yourself. Continue, and you will find you have a succession of half-falls or running steps.

8. Standing: swing the right leg like a pendulum while you count eight, swinging it forward on the one count and backward on the two count; plant your foot forward with toe pointing very slightly outward on the seventh count, and it will be but well settled when the eighth count is pronounced; now straighten the forward knee and spring the weight of body upon that leg, and immediately begin counting and swinging the left leg as you did the right, and planting it on the seventh count, and it will be settled when the eighth count is pronounced.

9. Now, if you are troubled with throwing the hips from side to side, practice an exaggerated forward swing of the hips, until you have overcome the lateral movements which is exceedingly vulgar. Standing: step forward, bringing the point of the hip-bone forward with its leg, but have a care not to twist the shoulders forward.

10. Standing with active bearing: place a bag of shot or a book on your head; now walk forward on a perfectly straight line, the spaces between each step being the length of your foot; avoid throwing the hip from side to side, but bring it slightly forward with its leg at every step. Practice this many times.

11. Standing in active attitude, and with arms hanging at sides: now step forward, keeping the shoulders steady and carrying the head in a straight line, but not stiffly. Keep the feet under and behind you rather than in front; or, in other words, carry the body well in advance of the feet.

12. Now practice a walk embodying all the foregoing exercises modified or unaccentuated. And also bear well in mind not to hold the shoulders back, but keep the chest, followed by the rest of the torso, well to the front. Remember that in previous lessons this work taught that the feet and legs represent the more animal side of our nature; they are less noble than the head and chest and must be kept in the background.

The arms must not propel you, but should hang as pendants. Those who have

fully "evoluted" from four-foot locomotion do not use their arms in walking.

All the movement there is at the hips must be in the "lengths." All hip-movement in the "breadths" is not only bad form and vulgar, but exceedingly discomforting to others. As for instance in crowds, or on a rainy day, when the swinging figure carries with it the umbrella pitching and rolling from side to side like a sea-beaten ship.

Step into the "lengths," that is, do not turn the knees and toes outward much. Try to see how smoothly you can glide along on a narrow base and not interfere with other pedestrians.

Have your feet feel light. Try to have the feeling that all your weight and size are at the shoulders and chest. (I sometimes have to fasten a bow of bright yellow ribbon on the chest of a pupil that has acquired bad habits, in order to invite the attention to the chest region and there rivet the thoughts.) Try to forget your feet as far as possible. Keep an "up" feeling, in order to attract the vitality to the head and chest. This habit established will give you that lightness of foot and easy grace in walking which often tells more of true refinement than words, ancestry and gold.

This will also lessen the size of the feet, as the blood retires to the upper part of the body.

Do not try to walk like an animal, you can not do so without getting down onto a pair of front feet. The animal carries its spine on a horizontal line, you have raised yours to an upright position. You walk on entirely different principles from what the animal does. Many years ago, at Paris, I learned to walk like an animal, and many a sad conflict was waged when the animal walk was invited to abdicate in favor of the correct walk. So firmly did the animal gait become fixed that it seemed a hopeless task to get rid of it, and my locomotion was well-nigh ruined.

Take rather the conception of a divine being as a model. You cannot yet float over the ground, as do the angels; but you may step lightly, with a feeling born of a desire to skim over the ground rather than cling to it with hoof and claw.

LESSONS XVII. AND XVIII.

WALKING.

THE UMBRELLA.

It would be difficult to mention any exercise more important than walking, and impossible to name one that is more badly performed.

Without understanding the scientific principles upon which the act of walking is based, one can not see the grotesqueness of the movements frequently employed. That the hideous plodding, thumping, wriggling, wobbling and rolling we see every day should pass by the musical name of walking in a mistake.

Go out any time, but particularly upon a rainy day, when the umbrellas are out, and make close observations and you will be convinced that I have put this mildly. See that woman's umbrella how it rolls and pitches from side to side like a storm-beaten ship! And you may be sure there is a state

of unsteadiness beneath. Now it strikes persons on this side, now on that side. You would think by the motion of her umbrella that she is walking across the pavement instead the length of it.

See that man swinging his closed umbrella at his side with so much vigor that it strikes your child in the face as the crowd at your heels pushes you forward. Now his umbrella is caught in the fringe of the lady's dress in front of him. He is walking as much with his arms as with his legs and he may as well get down and go as the animals do.

Now see that woman lifting her dress in a most awkward manner while her closed umbrella is projecting sideways from her arms, the muddy end of it doing irreparable damage to other pedestrians who are growing wrinkled and gray in their efforts to pass her by.

Remember that there are others besides the artists who stand in mortal terror of the umbrella.

What is the matter with that man? Oh he is only trying to "make" a train or an engagement, but will miss it because by the time he arrives at a vacant spot on his side of the walk some one from the other side

has wobbled into it. It is a succession of side bumps.

So allow me to say that your first and chiefest aim should be: Keep to a narrow base in walking, and not by any "breadth" or sidewise movement interfere with other pedestrians.

How tired all those people look! their faces look haggard and drawn; their backs ache; their nerves are unstrung and their brains are muddled. All this is the result of mal-poise and waste of nerve, force through misdirected locomotive action.

Walking on scientific principles with unimpeded hip and leg action, and otherwise a conservation of energy, is a joy alike to the walker and the onlooker.

EXERCISES.

1. Standing on a stool or book: Swing the right leg forward and backward, around and round as if strung together and hung to the hip by a string. Repeat with left leg.

2. (*a*) Standing on floor, well poised, with arms hanging at sides: move right foot directly back of you and touch its toe to floor; bring foot forward to position again. Repeat six times.

(*b*) Standing as before: move left foot back

of you and touch its toe to floor; return it to position again. Repeat six times.

(*c*) Alternate *a* and *b* several times.

3. (*a*) Standing well poised and with active bearing: bring right foot back of you and spring the weight of body onto it; now by a peculiar pressure with that foot, spring the weight of the body onto forward (left) foot. Repeat.

(*b*) Standing as above: bring left foot back of you and by the peculiar spring pressure with that foot, spring the weight of the body onto forward (right) foot. Repeat this backward and return rocking spring six times.

4. (*a*) Standing well poised: free the right foot and touch its toe to the floor in front of you; lift same foot and touch its toe to floor directly back of you. Repeat six times while keeping the body and head perfectly still. Action all in the hip, knee, ankle and foot, and this action not in the breadths but entirely in the "lengths."

(*b*) Standing well poised as before: with toe of left foot touch floor directly in front of you; with same toe touch floor directly back of you. Repeat six times with action all at hip, knee, ankle and foot as before, and the head and body perfectly motionless.

5. (*a*) Now place a book on your head and

and a bag of shot on each shoulder and walk forward without swaying the head and shoulders, and yet without stiffness of any part.

(*b*) Return backward, observing as many of the foregoing rules as you can. Repeat many times.

6. Now select a spot on the opposite wall at a level with your head, and rivet the eyes upon it while you direct your steps onward, observing all the rules for hip and leg action.

7 and 8 are exercises that I devised for individual use, and are unsatisfactorily described. They must be learned from the teacher.

9. (*a*) Standing well poised with active bearing: Sway the full weight upon left foot; swing the right foot carefully backward and return; backward and return, so close to the floor as almost to touch. The action at the hip is entirely in the lengths.

(*b*) Standing as before: Sway full weight upon right foot; swing the left foot backward and return, so close to the floor as almost to touch. Hip action same as above. Repeat.

N. B. YOU SEE THAT I SAY *return*, not forward, AND I AM EMPHATIC ON THIS POINT.

If I should teach a forward swing at this particular juncture in these exercises, you would be cultivating a gait in which the feet would come conspicuously to the front. That is the very thing I would have you get rid of. We have too much of that already. I would impress firm upon your minds the importance of keeping the feet under and back of you rather then in front. And a leading, active chest!

A leading, active chest!!

A leading, active chest!!!

10. Now take two backward steps; two forward steps; take four backward steps; four forward steps; take six backward steps; six forward steps; take eight backward steps; right forward steps, observing as many of the foregoing rules of these lessons as possible.

11. Now walk forward and backward, having great care not to bend the knees much. Do not lift the feet from the floor much, allow them to barely escape as they swing to and fro.

Many persons lift their feet and knees, and stride about with as much irregularity as if they were YET in a rocky region among the stones. Now try to feel assured that you are on level and safe ground.

12. Standing well poised, arms hanging at sides : Step forward with right foot ; bring left toe up against inside of right heel ; rise on toes of both feet ; lower onto flat of both feet. Now step forward with left foot ; bring toes of right foot up against inside of left foot ; rise on toes of both feet ; lower onto flat of both feet. Advance and repeat many times until you acquire ease and grace in doing the exercise.

THE UMBRELLA.

When closed should always be carried on a parallel with the body and arm, the arm hanging at the side. The handle should always be upward, and either just back of the arm or close in front of it.

A change in the repetition of exercises may be made to suit the music used for the exercises.

LESSON XIX.

Miscellanous Items.

Exercise No. 1. If your right shoulder has grown higher than the left by careless habits of sitting at school or by desk work, drop that shoulder down backward and simultaneously lift the left shoulder. Repeat many times.

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2. If your head has been twisted around to the left from desk work, turn your left side to the desk and reverse and exaggerate the usual desk position; also straighten up. Do this frequently, and you will find relief and restfulness from it.

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3. If you are troubled with writers cramp in the hand, lay aside the pen; hang down the hand and shake the stiffness out of it; now expand it to its utmost; allow it to slowly close of its own will; now sway

it aloft and shake the stiffness from it; expand it to its utmost; now allow it to close of itself; now swing the hand relaxed, around in a circle, the action mainly at the wrist; now drop the hand for three seconds, and return to your writing feeling comfortable.

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4. If your head shoots forward when it should rise from the top of the shoulders, take the following:

Lie face downward at full length on a bench, or on three chairs placed in a row, or across the bed in such a way that the head projects beyond; now lift the head and drop it; raise it a little higher and drop it. Repeat six or nine times. Besides straightening the seventh cervical vertebra so that the head rises gracefully above the shoulders, this exercise strengthens the upper part of the spine. It also plumps and beautifies the neck.

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5. Another. Take the foregoing, sitting: shoot the head forward; now steadily draw it backward with firmness and tense muscles. Repeat, drawing the head back more and more firmly but steadily. Take a side

view of yourself in the glass before doing these two exercises, and then look again after practicing for a few days or weeks, and you will be delighted with your improvement.

HEELS should under no consideration be allowed on the shoes of growing children. Even adults are again finding themselves more comfortable and graceful without heels. The most graceful and stylish young lady I ever knew, said she had never owned a corset or pair of heeled shoes; but that she had tried them on and knew how enslaving they were. Many of us are glad these ugly abominations are rapidly being consigned to the shallow-minded, who have not yet discovered but that their's are improvements on God's torso and heel.

We humans show our superiority over the lower animals by the heel with which our creator favored us, that we might acquire and retain our upright position; but this state of affairs did not suit us, we tired of our superior walking members and would revert to the animal paw or hoof. The heathen Chinese bandage their toes by way of an effort to get rid of them, and the

"Christian heathen" push the heel up, extend the foot and supplant the God-given heel by one to suit their fancy. Now this "false" heel strikes the ground before the natural heel would, and without the spring of the natural one, this gives a jostle to the entire frame, doing irreparable injury to the nerves, at the same time destroying all grace of movement.

Heels cause a fatiguing tension on the muscles that sometimes unnerves the strongest youth and adult. It is, besides, the cause of the exaggerated physiological curve of the back, the prominent shoulder-blades, and the shooting forward of the head, all of which are most invariably coexistent with heels.

RUBBER OVERSHOES do very well for what they were intended, just to slip on when it is snowy or very moist under foot, and to be removed immediately upon entering a house. They are exceedingly unhealthy when kept on for any length of time.

THE CORSET, the bustle, the hoop, together with stiff hats and bonnets, should at

once be consigned to their inevitable doom—oblivion. Oh, for a big bonfire!

And as for the man who invented "STARCH," where shall we find a place bad enough for him? He was fearful there might remain a vestige of an opportunity for ventilation and for artistic gracefulness, and so he steps into the scene with his starch, and completes the disaster.

There is not one single solitary instance in which starch improves wearing-apparel for man, woman or child.

Starch is a hideous fiend, clothed in white, to imperil the health and torture the sensibilities of highly evolved human beings.

Where are the scales big enough to weigh the pain, the grief, the soul-corroding, grace-destroying effects of these things.

FASHION is a sort of a criterion by which we may know the mental and moral status of the people. As the weather-vane above a house-top indicates which way the wind blows, so do the fashions indicate the mental and moral trend of the people.

When fashions are adopted regardless of any merit from an utilitarian, hygienic, moral

or artistic point of view, we may know that our people could to their own and country's advantage undergo thorough renovation.

OF AIR we require in pounds three times as much as we do of food and drink combined.

Fresh air is the most active agent in maintaining life and health. Foul air is the most active factor in producing disease and death.

Every air cell of the lungs should be filled with air, and exercised every day.

AIR, LIGHT and SUNSHINE favor nutrition.

Consumption, scrofula, idiocy, goitre, rickets and general ugliness are among the characteristics of the children of persons who disregard the value of air, sunshine, water and exercise.

THE FOOD must be mainly of fruit, nuts, grain and the legumes. While these foods will not only so cleanse the system, rebuild the body and restore harmony as to ward off disease, and even eradicate consumption and scrofulous diseases, yet certainty of success depends upon fresh air in conjunction therewith. When the food we eat has been

converted into blood, it goes to the lungs to be ærated and receive that life-giving principle—oxygen, from the air, without which health and beauty cannot be maintained.

Less than one half the food now consumed by the human race would give better results than we now have from the enormous amount used, if the blood could be thoroughly ærified.

It should be a sacred duty incumbent upon all to take daily copious draughts of clean fresh air.

WATER is the natural drink of all organized life. There is nothing so refreshing and palatable to the unperverted taste as water. Use it in preference to all other drinks if you want health and beauty from youth all the way to old age.

BATHE frequently. Water is even more useful externally than internally.

When we BREATHE, EXERCISE, EAT, BATHE and DRESS *correctly*, then our power to grow healthy and beautiful and to evolve higher qualities becomes limitless.

GLOSSARY.

ABDOMINAL—pertaining to the abdomen. Abdominal breath is so deep that the greatest action is seen at the abdomen.

ACTIVE CHEST—chest animated and held well to the front.

ADIPOSE TISSUE—the fat part of the body.

ÆRATED—exposed to the air.

ÆRIFIED—combined with air.

ARTICULATIONS—joints.

BEING—existing; person; mind, soul and body.

BREADTHS—from side to side; sidewise.

CERVICAL—belonging to the neck.

CLAVICULAR BREATH—shallow, top breath.

the hand.
refining

ack or re-

g; letting

weight of

ng in order.
g movement.

lumn.
the spinal column.
ing to volition or the will.

CONCENTRIC—having a center; moving in toward the center.

CO-RELATION—mutual; reciprocal; corresponding.

CORRESPONDENCE—relation; interchange; adaptation.

COSTAL BREATH—full breath bringing action upon all the ribs.

CRITERION—a guide or test.

EMOTION—moving of the mind and feeling.

ENERGY—force; vigor.

EQUILIBRIUM—equipoise or state of balance.

EVOLUTE—to evolve or go out.

EXCENTRIC—from the center outward.

FREE FOOT—the foot free from weight of the body.

IMMOBILE—immovable; rigid.

INCULCATE—implant; infuse.

INVOLUTE—roll inward; infold.

LENGTHS—forward or backward.

MUSCLE—the fleshy part of the body.

NORMAL—between or balance.

OBLIQUELY—diagonally; slantingly.

OPPOSE—to put opposite; against.

PASSIVE CHEST—chest devoid of activity.

PERCUSSION—a gentle striking with the hand.

PHYSICAL CULTURE — developing, refining and training the body.

POISED—balanced.

REFLEX ACTION—action directed back or reflected.

RELAXING—slackening; loosening; letting go.

STRONG FOOT—the foot bearing weight of the body.

SUCCESSION—succeeding; following in order.

SWAYING—a swinging or waving movement.

TENSION—stretching; strain.

THE TRINITY—three in one.

THORAX—the chest.

TORSO—trunk or body.

VERTEBRÆ—the spinal column.

VERTEBRA—a bone of the spinal column.

VOLITIONAL—relating to volition or the will.

REVIEW QUESTIONS.

QUESTIONS TO LESSON I.—When did Delsarte live? What can you say of his work? Upon what principles did he found his philosophy? What can you say of these principles? Is this universal formula practical? Tell me about it. What are the principles of the human being? What do these three form? What department of this grand philosophy does this book treat? What does the author say about the higher department? Name three of the physical expressions of the internal conditions? What is said about functions and acts? What is said about health and beauty? What do you understand by high and low ideals, and the mental and moral states of the people? What do you understand by what is said of technique? What is loved in a symbol? Does the human body impress us for good and for ill accordiag to

its expression? Yes. Then it becomes obligatory upon us to have healthy, beautiful bodies, does it? Yes. What three essentials does the agent reveal? What is the object of art? What is the tendency of true civilization as regards development and poise? Why must the chest lead? Does the mechanism of the chest substantiate this? Describe our ideal of the "Eternal Type." What three primary features must we consider? After determining the Poise and Contoür, how do we analyze the Conditions? Ans. Through Inflection, Attitude and Bearing. How are we to get rid of badly-acquired conditions? What conditions require the most relaxing? Why? Which next? Why? In what part of the body should you keep your thoughts? Why? How does the truly beautiful effect us?

Questions to Lesson II.—What does relaxing do for us? What are the three types? What is the Constitutional? What the Passional? What the Habitual? Which is the most easily dealt with? What about the habitual? What about the constitutional? What about the energy we generate? What does this philosophy teach? What parts must rest? What is said about the development of the intellect? Does this mean to cultivate the intellect less? No, but to conserve energy and train the nerves. How do we weaken ouselves?

What must we do? What about invalids? What would cure them? What about sitting? What is said about economy? What is said about the duty of the vital organs? Why? What about the vitality of the limbs? When must this be done? Tell what you can about relaxing. What is form?

QUESTIONS TO LESSON III.—What will relaxing the neck do? What are the Vertebral Articulations? What is said about the twenty-four keys? Tell what you know about vertebral relaxing. What is the law concerning vertebral relaxing?

QUESTIONS TO LESSON IV.—Why is expanding recommended? Tell what you know about this cage. What about some gymnasts? Why? What about the air cells of the lungs? What about lung culture? What about the chest in youth? Why does this author attach so much importance to expansion of chest walls? What is said about elasticity?

QUESTIONS TO LESSON V.—What is meant by "standing well poised?" What about the chest swaying backward? What are the salient features of poising? What about active lungs? Of what does respiration consist?

QUESTIONS TO LESSON VI.—What can you say about the Trinitarian Principles? What about our essential triplicacy? Tell me about

it. What education is faulty? Why? What about the beautiful, good and true? What does refined physical culture do? What should the mental do? What should the moral do? What should the physical do? What about their nobility? What does this author teach that the physical means? What about the vital number? What about the formula? What about subjective thought and action? What about the objective? What about that between the two? Tell about their further arrangement. What does the criterion show? Draw the criterion expressive of this. Why does the author explain this so fully?

Questions to Lesson VII.—What about our inner triune? Through what division does the intellectual express itself? Through what does the volitional express itself? Through what the sensitive? What about the three grand divisions? What about the tendency of the mental and physical? What about the triplicate nature of the lungs? Define the three Breaths and their influence. What about the three breaths when normally exercised? Ans. They are honorable. Tell all you know about the three breaths.

Question to Lesson VIII.—What are the exercises of this lesson for?

Questions to Lesson IX.—What about the arm? What is the shoulder? The elbow? The

wrist? Explain about the shoulder. Explain about the elbow. Explain about the wrist. What about the hip? What about the knee? What about the ankle?

QUESTIONS TO LESSON X.—What is life likened to? What should relaxing, etc., have done by this time? What should poising and breathing have done? What are we now to have? What do you understand by involution? What do you understand by evolution? Explain the exercise. What should you try to feel? What is meant by "succession?" What is the result of violation of this law? How do emotions express themselves?

QUESTIONS TO LESSON XI.—What about the hand? What about the Delsartean? What about foot and leg dancing? What about hand and arm dancing? What about the susceptibilities and the capabilities of the hand? What will these exercises do? What about the face and hand?

QUESTIONS TO LESSON XII.—What is said about the simple and the complex? What is the order of development? Of what are these typical? Explain about the vital, the mental, the moral. What does the author say about reflex action and correspondence? What is said about sympathy? What is said about divorcement?

QUESTIONS TO LESSON XVI.—What does this lesson first say about the feet and knees? About the legs? What is said about the hips? What does it say about the arms? And what about the shoulders? What does it say about the chest? And what about the head? What does it say about the umbrella and the wabbling gait? How does it say you should step? What do you understand by the "lengths?" What else is said in this paragraph? How should your feet feel? Where should your weight and size feel to be? Should you be thinking of your feet when walking in the presence of others? Why should you have an "up" feeling? Will this increase or decrease the size of the feet? Should we imagine we are animals and try to imitate them in walking? Why not? Where should we look for our models? What does it say about floating? But what can we do?

QUESTIONS TO LESSONS XVII. AND XVIII.—What is said in the first part of these lessons about the importance of walking? Do people usually walk well? What else does it say? How does bad walking effect the carrying of the umbrella? Tell me more about it. What about the man swinging his umbrella at his side? Tell about the woman with umbrella in her arms. What does it say about the man hurrying for the train? How should we try to walk when in the street and in crowded places? What is said

about the people who look tired? What is the cause of all this? What about walking correctly? Tell what you can about these walking exercises. What does it say are the most important things to be observed? How should the umbrella be carried when closed?

QUESTIONS TO LESSON XIX.—What is the first exercise of this lesson for? What is the second exercise for? What is the third exercise for? What is the fourth exercise for? What is the fifth exercise for? What does the next paragraph say about heels on shoes? What does the author say about a most graceful young lady? What is said in the next paragraph about corsets and heeled shoes? What about the superiority of the human heel? How do the Chinese distort their feet? How do we distort ours? What does it show? What is said about the "false" heel? How does this effect us? What other ill effects are produced by the false heel? What is said in the next paragraph about rubber-overshoes? What fashionable but foolish garments are mentioned? What does the author think should be done with these? What objectionable thing is next mentioned? What does the author think of the one who first suggested the use of starch? What are the leading objections to starch? What else is said about starch? What does the next paragraph say "fashion" is like? What three leading things should be seriously

considered in adopting a garment? What is said about the quantity of air required for the human being? What about fresh air? What about foul air? What about the air cells? What about air, light and sunshine? What do you understand by nutrition? What diseases are mentioned in the next paragraph? What about them? Of what should our food chiefly consist? What will this diet do? Yet what is necessary in conjuction with this diet? Tell how the food partakes of this fresh air. What is said about health and beauty? What is next said about the quantity of food? Do you now fully understand how the system gets the life-principle—oxygen? What is next said about the duty of taking fresh air? What is now said about water? How should we use it? Why?

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